

POUNDCAKE

Words and Music by
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Michael Anthony and Sammy Hagar

B **C+** **A** **F#** **E** **D** **C#**

Moderately Rock $\text{♩} = 104$

Drum (Rapid loose) Elec. Drum **Gr. 1** (Drums enter) Elec. Drum **2**

(Approx. 3 sec.) *f* pick slide pick slide

***F#** **D5 D6 (9th 3rd)**

pick slide 4 let ring (throughout)

*Doublet by sustained gm.

AsakB/C# **Ham. (2nd)**

E5 **D5 D6 (9th 3rd)** **AsakB/C#**

Alt. (flg. voc.) Alt. **Yeah!**

Chorus
15

Some grown up down the road that makes a mean one oh!

Key signature: D major (F# C# G#)
Capo: 2

Handwritten musical score for 'The Old Folks at Home'. The score is written on three staves. The top staff is a vocal line with lyrics: 'Creak - in' up that old time, long lost see - i - pe'. Above the staff, there are handwritten notes: 'E5' and 'D5 D6 (9th 3rd)'. The middle staff is a piano accompaniment line, starting with a 'Horn' marking and a tempo indication of 'Allegro'. The bottom staff is a guitar accompaniment line, marked 'Gitar' and featuring a '7' chord. The score includes various musical notations such as notes, rests, and chord symbols.

Handwritten musical score for "The Bird Song" by J. S. Zerk. The score is written on three systems of staves. The first system has a treble clef and a key signature of one flat (B-flat). The second system has a bass clef. The third system has a bass clef and a key signature of one flat. The lyrics "The Bird Song" are written below the first staff. The score includes various musical notations such as notes, rests, and dynamic markings. There are handwritten annotations in red ink, including "Harm. (2nd)" and "Harm. (1st)". The score is dated "1914" and "1915".

something else. Lightly
 took up an air, who
 picking to send him back

B5 N.C.

push it sin't hip e - ough now You B&C 11

Hm.....
 (Sic)

D.H. P.H. Hm.

(A5)

we're - giv - ing - you - a - gift - by - the - way - by.

Harm. (Key)

Harm. (Key)

P.M. (Key)

Harm. (Key)

P.M. (Key)

Harm. (Key)

(E5)

Uh! An' there's a short rap - ly - of the life -

Harm. (Key)

P.M. (Key)

Harm. (Key)

P.M. (Key)

Harm. (Key)

E5 N.C.

fine - stuff. Let me get on! Let me get on! Let me get on some of that.

Harm. (Key)

Harm. (Key)

P.M. (Key)

Harm. (Key)

P.M. (Key)

Harm. (Key)

CS N.C. (CS) DS AS N.C. B CS GS D N.C.

Shape it up! Take it up next! Uh! Let me get on!

P.M. (Key)

Harm. (Key)

P.M. (Key)

Harm. (Key)

P.M. (Key)

Harm. (Key)

B C G D5 A5 N.C. B

Let me get on, let me get on all right. I am here, my baby's good-bye.

P.M.

C Chorus E5 D5/9 (no 2nd)

Home, grow, as, down, home, oh, yes, that's

P.M. P.M. don't pick

Add 9/C F N.C. E5

Still - ex - in' with an old love.

Ham (Str)

Ham

D5 D5/9 (no 2nd) Add 9/C N.C.

Long, long, no, I - go. Lem-neght on, some of that.

Ham (Str)

Ham

Ham

Bridge
(Bass plays 8' pedal)

Guitar part: A, G, F, D, E, D, F, G, A, B, G, A, F

Rhy. Fig. 1

w/ slide			w/o slide			w/ slide			w/o slide		
st	st	st	st	st	st	st	st	st	st	st	st
14	0	14	0	12	14	7	0	7	0	14	0
14	0	14	0	12	14	7	0	7	0	14	0
14	0	14	0	12	14	7	0	7	0	14	0

The Song of the Lark
Op. 10, No. 1
Robert Schumann

Yeah! I song stone-a dahl... (and Rise, Fig. 1) Uh... a. luh... hult... Girl-the song-a dahl...

Pedal point

Solo

w/ste

d.

[illegible]

Handwritten musical score for the song "Huyền Diệu" (Mystical) by Nguyễn Văn Tý. The score is written on a five-line staff with a key signature of one sharp (F#) and a tempo marking of "Allegro". The lyrics are in Vietnamese and are written below the staff. The score includes a vocal line and a piano accompaniment. The lyrics are: "trên... a... bí... uí... ca... r'ye... đống... nh! Bụi l'lo... dũ". The score is written in a handwritten style and includes a key signature of one sharp (F#) and a tempo marking of "Allegro".

Musical score for the song "I Found the Real Thing". The score includes a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are: "are with - out love! I found the real thing is found once". Above the vocal line, there are notes: "E5 AS E5 B3 WC." and "E3". The piano accompaniment is written in treble and bass clefs. The right hand plays chords and single notes, while the left hand plays a bass line. The score is divided into two systems. The first system shows the vocal line and the piano accompaniment. The second system shows the piano accompaniment continuing.

Handwritten musical score for the song "The Rose Tree". The score is written on three staves. The first staff is for the vocal melody, starting with a treble clef and a key signature of one sharp (F#). The lyrics "The Rose Tree" are written below the first staff. The second staff is for the guitar accompaniment, starting with a treble clef and a key signature of one sharp. The lyrics "The Rose Tree" are written below the second staff. The third staff is for the guitar accompaniment, starting with a bass clef and a key signature of one sharp. The lyrics "The Rose Tree" are written below the third staff. The score includes various musical notations such as notes, rests, and bar lines. The handwriting is in ink on aged paper.

[illegible]

ES B5 (Dol'ring Solo) w/ RHYTHM N.C.

cook - in' with that old time, long last night - pr. year! Waa!

Harm. (Solo)

Harm.

sl

w/ FILL 1 ES (Dol'ring Solo)

Step down - down - w' down - down - down - down

Harm. (Solo)

Harm. Solo

Harm.

sl

ADD RHYTHM w/ FILL 2 & 3 w/ RHYTHM FIG 1 (2 times) (6 pedal) A D G A E

that's my work - night - Glor - ie some - a dot - la - o. hoo - hoo!

Cir. II

sl

A.H. ped: G

FIG 1

Harm. (Solo)

Harm. Solo

Harm.

FIG 2

Harm. (Solo)

Harm. Solo

Harm.

FIG 3

Harm. (Solo)

Harm. Solo

Harm.

[illegible][illegible]

Handwritten musical score for "Don Juan" by Franz Schubert. The score is written on ten staves, with the first five staves representing the vocal line and the last five staves representing the piano accompaniment. The lyrics are written below the vocal line.

Vocal Part:

- Staff 1: *Don Juan* (Don Juan)
- Staff 2: *Don Juan* (Don Juan)
- Staff 3: *Don Juan* (Don Juan)
- Staff 4: *Don Juan* (Don Juan)
- Staff 5: *Don Juan* (Don Juan)

Piano Part:

- Staff 6: *Don Juan* (Don Juan)
- Staff 7: *Don Juan* (Don Juan)
- Staff 8: *Don Juan* (Don Juan)
- Staff 9: *Don Juan* (Don Juan)
- Staff 10: *Don Juan* (Don Juan)

The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written in a cursive script.

CA. 1910-1914

Agua Viva

honor

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ES

Da Fino 3rd

de la faja

honor

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Da Fino 3rd

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ES

Da Fino 3rd

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JUDGEMENT DAY

Words and Music by
Edward van Hellen, Alex van Hellen
Michael Anthony and Samvly Hatten

Fast Back ♩ = 92

Basic 12. 1'

1st v

2nd v

3rd v

4th v

5th v

6th v

7th v

8th v

9th v

10th v

11th v

12th v

13th v

14th v

15th v

16th v

17th v

18th v

19th v

20th v

21st v

22nd v

23rd v

24th v

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366th v

367th v

368th v

369th v

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371st v

372nd v

373rd v

374th v

375th v

376th v

377th v

378th v</

Musical notation for a song, featuring a vocal line and piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the vocal line.

1st Voice
 2nd Voice
 3rd Voice

A5 B A5 N.C B5 F#C

I'm not a traffic

A5 B5 A5 N.C

Can't you see it's a sign

Breakout

B5 B5 E5

tell me what you see

Rhy Fig 4

3-10-10

A handwritten musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written on ten staves, each containing a vocal melody line with lyrics underneath. Chord symbols are written above or below the notes. The first staff begins with the lyrics "No one bud- / ought to know". The second staff has "Turn me off". The third staff has "Na". The fourth staff has "And they say that I'm a seer". The fifth staff has "I see dead people". The sixth staff has "They're here, they're real, they're near". The seventh staff has "Too close to you to hear". The eighth staff has "When you're so quiet you can hear". The ninth staff has "Distant thunder". The tenth staff has "In the silence". The score includes various musical notations such as treble clefs, key signatures, time signatures, and dynamic markings like "Cresc." and "Decresc.". There are also some annotations in parentheses like "(Sings)" and "(Guitar)". The handwriting is in black ink on white paper.

Intro 1st

2nd

3rd

4th

5th

6th

7th

8th

9th

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12th

13th

14th

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17th

18th

19th

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23rd

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100th

The image shows a page of handwritten musical notation for a piece titled "The Little Boat". The notation is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The music is in 4/4 time. The notation includes various musical symbols such as notes, rests, and accidentals. There are also some handwritten annotations in the margins, including "The Little Boat" and "The Little Boat".

Handwritten musical score for "The Lord's Prayer" in G major, 4/4 time. The score is written on ten staves with lyrics in German. It includes various musical notations such as treble and bass clefs, key signature (one sharp), time signature (4/4), and dynamic markings like 'p' and 'f'. The lyrics are: "Vater unser im Himmel, deines Reiches Name sei verherrlicht, dein Volk erlöse von aller Sünde, denn du allein bist heilig. Dein Reich komme. Dein tägliches Brot gib uns heute, denn du allein gibst uns das tägliche Brot. Und nicht in Versuchung zu bringen, sondern von dem Bösen erlöse uns, denn du allein erlöst von dem Bösen. Amen."

SPANKED

Words and Music by
Edward Van Helden Alex van Helden
Michael Anthony and Barry Hoeg

Handwritten musical score for guitar, featuring various techniques like bends, vibrato, and double stops. The score is written on multiple systems of staves, with some parts marked "Gib II" and "Gib II by L. box". The tempo is marked "Moderately slow Rock = 75". The score includes a key signature of one sharp (F#) and a time signature of 4/4. The notation includes standard guitar symbols such as "b" for bend, "v" for vibrato, and "x" for double stops. The score is divided into sections by double bar lines and includes a "Solo" section. The final section is marked "Gib II" and "Gib II by L. box".

w/Flu

Becky never rib.

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[illegible][illegible]

[illegible]

[illegible]

Handwritten musical score for guitar and bass. The score is written on multiple staves. The top staff is labeled "Guitar solo" and "BS". The second staff is labeled "Bass". The third staff is labeled "Guitar". The fourth staff is labeled "Bass". The fifth staff is labeled "Guitar". The sixth staff is labeled "Bass". The seventh staff is labeled "Guitar". The eighth staff is labeled "Bass". The ninth staff is labeled "Guitar". The tenth staff is labeled "Bass". The eleventh staff is labeled "Guitar". The twelfth staff is labeled "Bass". The thirteenth staff is labeled "Guitar". The fourteenth staff is labeled "Bass". The fifteenth staff is labeled "Guitar". The sixteenth staff is labeled "Bass". The seventeenth staff is labeled "Guitar". The eighteenth staff is labeled "Bass". The nineteenth staff is labeled "Guitar". The twentieth staff is labeled "Bass".

Handwritten musical score for guitar and bass, enclosed in a box. The top staff is labeled "Guitar" and the bottom staff is labeled "Bass". The score is written on multiple staves. The first staff is labeled "Guitar". The second staff is labeled "Bass". The third staff is labeled "Guitar". The fourth staff is labeled "Bass". The fifth staff is labeled "Guitar". The sixth staff is labeled "Bass". The seventh staff is labeled "Guitar". The eighth staff is labeled "Bass". The ninth staff is labeled "Guitar". The tenth staff is labeled "Bass". The eleventh staff is labeled "Guitar". The twelfth staff is labeled "Bass". The thirteenth staff is labeled "Guitar". The fourteenth staff is labeled "Bass". The fifteenth staff is labeled "Guitar". The sixteenth staff is labeled "Bass". The seventeenth staff is labeled "Guitar". The eighteenth staff is labeled "Bass". The nineteenth staff is labeled "Guitar". The twentieth staff is labeled "Bass".

[illegible]

The first system of musical notation for 'The Bird Song' features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. It begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note C5. The next measure contains a quarter note D5, a quarter note E5, and a quarter note F#5. The third measure has a quarter note G5, a quarter note A5, and a quarter note B5. The fourth measure consists of a quarter note C6, a quarter note B5, and a quarter note A5. The fifth measure has a quarter note G5, a quarter note F#5, and a quarter note E5. The sixth measure contains a quarter note D5, a quarter note C5, and a quarter note B4. The seventh measure has a quarter note A4, a quarter note G4, and a quarter note F#4. The eighth measure consists of a quarter note E4, a quarter note D4, and a quarter note C4. The system ends with a double bar line.

[illegible]

bud. bud. boy. All the
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RUNAROUND

Words and Music by
Edward Van Helden, Alex Van Helden,
Michael Anthony and Sammy Hagar

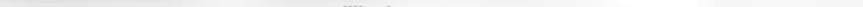
[illegible]

Jonny Riley

The don't like when I put and dance. And don't like the music. He

in our hands. And don't waste time try to get her down. — She ain't a bad to get it

A handwritten musical score for the song "The Rose Tree". The score is written on two systems of staves. The top system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The bottom system consists of two staves, both with treble clefs and a key signature of one flat. The music is written in a cursive, handwritten style. The first system has a time signature of 2/4. The second system has a time signature of 3/4. The score includes various musical notations such as notes, rests, and bar lines. The title "The Rose Tree" is written in a decorative, cursive font at the top of the page.


 The first staff of music for 'The Old Folks at Home' is in treble clef with a key signature of one flat (B-flat). It begins with a treble clef, a key signature of one flat, and a common time signature. The melody starts on a G4, moves to A4, Bb4, and then C5. The lyrics 'The old folks at home' are written below the staff.

[illegible]

100 260

Ja in ahoi ho mi e ho ahoi

Ho mi ahoi ho mi ahoi

Key Fig 1

110 270

And then came the night when the stars were out

And then came the night when the stars were out

Key Fig 2

120 280

And then came the night when the stars were out

And then came the night when the stars were out

Key Fig 3

130 290

And then came the night when the stars were out

And then came the night when the stars were out

Key Fig 4

[illegible]

11 120

1115 112

I will sing to keep the lamp alight

And my

11

11

1115 112

And my

1115 112

I will sing to keep the lamp alight

And my

Coda

1115 112

I will sing to keep the lamp alight

And my

1115 112

1115 112

1115 112

1115 112

1115 112

This page contains musical notation for a string quartet, organized into four systems. Each system consists of two staves, likely representing a violin and a viola or a first and second violin. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system features a treble clef on the left staff. It includes notes with various articulations (accents, staccato) and dynamic markings like *f* (forte) and *sfz* (sforzando). Chordal structures are indicated by letters *F#* and *D*. The bottom staff has a bass clef and contains rhythmic notation with stems and beams.

System 2: The second system continues the musical material with similar notation, including notes, rests, and dynamic markings. The bottom staff shows rhythmic patterns with stems and beams.

System 3: The third system features a treble clef on the left staff. It includes notes with various articulations and dynamic markings. The bottom staff shows rhythmic patterns with stems and beams.

System 4: The fourth system features a treble clef on the left staff. It includes notes with various articulations and dynamic markings. The bottom staff shows rhythmic patterns with stems and beams.

Handwritten musical score for guitar and voice. The score is written in G major (one sharp) and 4/4 time. It consists of three systems of staves.

System 1:

- Voice: "ab Mo" (first line), "lu lu lu lu" (second line)
- Guitar: Treble and bass staves with chords and melodic lines.

System 2:

- Voice: "LO LU LU LU" (first line), "lu lu lu lu" (second line)
- Guitar: Treble and bass staves with chords and melodic lines.

System 3:

- Voice: "lu lu lu lu" (first line), "lu lu lu lu" (second line)
- Guitar: Treble and bass staves with chords and melodic lines.

The score includes various musical notations such as notes, rests, and chords, along with handwritten lyrics in a stylized script.

PLEASURE DOME

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar

[illegible]

First half

D **A** **E** **D** **A** **B**

Alt. sh. Nix ind.

Ur

upside

To God

D **A** **E** **D** **A** **B**

Alt. sh. Vashl.

Ur

upside

[illegible]

1

[illegible]

IN 'N' OUT

Words and Music by
Edmond van Halbe, Alex van Halbe,
Michael Anthony and Sammy Hagar

Handwritten musical score for "The Wind" by Gustav Mahler. The score is written on multiple staves, including vocal parts and piano accompaniment. The tempo is marked "Allegretto" and the time signature is 3/4. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The lyrics are in German, and the title "The Wind" is written at the top. The score is dated "1908" and "1909".

Rhythmic (C II 113)

Rhythm

col. R.H.P. 113

Handwritten musical score for a piece, featuring multiple staves with musical notation, lyrics, and performance instructions. The score includes various musical symbols such as notes, rests, and dynamic markings, along with handwritten text in French and English.

Staff 1 (Melody): *Il y a un monde*

Staff 2 (Bass): *Il y a un monde*

Staff 3 (Melody): *Il y a un monde*

Staff 4 (Bass): *Il y a un monde*

Staff 5 (Melody): *Il y a un monde*

Staff 6 (Bass): *Il y a un monde*

Staff 7 (Melody): *Il y a un monde*

Staff 8 (Bass): *Il y a un monde*

Staff 9 (Melody): *Il y a un monde*

Staff 10 (Bass): *Il y a un monde*

Staff 11 (Melody): *Il y a un monde*

Staff 12 (Bass): *Il y a un monde*

Staff 13 (Melody): *Il y a un monde*

Staff 14 (Bass): *Il y a un monde*

Staff 15 (Melody): *Il y a un monde*

Staff 16 (Bass): *Il y a un monde*

Staff 17 (Melody): *Il y a un monde*

Staff 18 (Bass): *Il y a un monde*

Staff 19 (Melody): *Il y a un monde*

Staff 20 (Bass): *Il y a un monde*

Staff 21 (Melody): *Il y a un monde*

Staff 22 (Bass): *Il y a un monde*

Staff 23 (Melody): *Il y a un monde*

Staff 24 (Bass): *Il y a un monde*

Staff 25 (Melody): *Il y a un monde*

Staff 26 (Bass): *Il y a un monde*

Staff 27 (Melody): *Il y a un monde*

Staff 28 (Bass): *Il y a un monde*

Staff 29 (Melody): *Il y a un monde*

Staff 30 (Bass): *Il y a un monde*

Staff 31 (Melody): *Il y a un monde*

Staff 32 (Bass): *Il y a un monde*

Staff 33 (Melody): *Il y a un monde*

Staff 34 (Bass): *Il y a un monde*

Staff 35 (Melody): *Il y a un monde*

Staff 36 (Bass): *Il y a un monde*

Staff 37 (Melody): *Il y a un monde*

Staff 38 (Bass): *Il y a un monde*

Staff 39 (Melody): *Il y a un monde*

Staff 40 (Bass): *Il y a un monde*

Staff 41 (Melody): *Il y a un monde*

Staff 42 (Bass): *Il y a un monde*

Staff 43 (Melody): *Il y a un monde*

Staff 44 (Bass): *Il y a un monde*

Staff 45 (Melody): *Il y a un monde*

Staff 46 (Bass): *Il y a un monde*

Staff 47 (Melody): *Il y a un monde*

Staff 48 (Bass): *Il y a un monde*

Staff 49 (Melody): *Il y a un monde*

Staff 50 (Bass): *Il y a un monde*

Staff 51 (Melody): *Il y a un monde*

Staff 52 (Bass): *Il y a un monde*

Staff 53 (Melody): *Il y a un monde*

Staff 54 (Bass): *Il y a un monde*

Staff 55 (Melody): *Il y a un monde*

Staff 56 (Bass): *Il y a un monde*

Staff 57 (Melody): *Il y a un monde*

Staff 58 (Bass): *Il y a un monde*

Staff 59 (Melody): *Il y a un monde*

Staff 60 (Bass): *Il y a un monde*

Staff 61 (Melody): *Il y a un monde*

Staff 62 (Bass): *Il y a un monde*

Staff 63 (Melody): *Il y a un monde*

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Staff 65 (Melody): *Il y a un monde*

Staff 66 (Bass): *Il y a un monde*

Staff 67 (Melody): *Il y a un monde*

Staff 68 (Bass): *Il y a un monde*

Staff 69 (Melody): *Il y a un monde*

Staff 70 (Bass): *Il y a un monde*

Staff 71 (Melody): *Il y a un monde*

Staff 72 (Bass): *Il y a un monde*

Staff 73 (Melody): *Il y a un monde*

Staff 74 (Bass): *Il y a un monde*

Staff 75 (Melody): *Il y a un monde*

Staff 76 (Bass): *Il y a un monde*

Staff 77 (Melody): *Il y a un monde*

Staff 78 (Bass): *Il y a un monde*

Staff 79 (Melody): *Il y a un monde*

Staff 80 (Bass): *Il y a un monde*

Staff 81 (Melody): *Il y a un monde*

Staff 82 (Bass): *Il y a un monde*

Staff 83 (Melody): *Il y a un monde*

Staff 84 (Bass): *Il y a un monde*

Staff 85 (Melody): *Il y a un monde*

Staff 86 (Bass): *Il y a un monde*

Staff 87 (Melody): *Il y a un monde*

Staff 88 (Bass): *Il y a un monde*

Staff 89 (Melody): *Il y a un monde*

Staff 90 (Bass): *Il y a un monde*

Staff 91 (Melody): *Il y a un monde*

Staff 92 (Bass): *Il y a un monde*

Staff 93 (Melody): *Il y a un monde*

Staff 94 (Bass): *Il y a un monde*

Staff 95 (Melody): *Il y a un monde*

Staff 96 (Bass): *Il y a un monde*

Staff 97 (Melody): *Il y a un monde*

Staff 98 (Bass): *Il y a un monde*

Staff 99 (Melody): *Il y a un monde*

Staff 100 (Bass): *Il y a un monde*

1st and 2nd times

Yeah, been in debt from sea rap don, and now for the rest of your life

• See additional notes

Just like a

long, as we reach our jills have looked up in the eye.

Just like a

WIRLY FAN A
A5(7b) D/A A5(7) D/A A5(7) D/A

You are back in awe but you go in the full of it. Oh, Rank me not for none

A5(7) D/A

plac Now you're with in for the man.

A5(7) D/A A5(7) D/A

Yeah They got to go to it

Seh-rak Ri, Mii (Gii) III to a new time only

See a date in our Sunset to return Woo a p rail. There

2nd time (Gen. 2)

Just like a

Full bar up.

Handwritten musical score for a piece in 3/4 time, featuring a vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Vocal Line:

- Lyrics: "I shall be with you" (written above the staff)
- Notes: The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The melody continues with various intervals and rests.

Piano Accompaniment:

- The piano part consists of multiple staves, including a grand staff (treble and bass clef) and a single bass staff.
- It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various chordal structures.
- Dynamic markings such as *mf* (mezzo-forte) and *f* (forte) are present throughout the piece.

Rhy. FILL 1 (Gr. 1)

Handwritten musical notation for a rhythmic fill, featuring a treble clef and a single staff. The notation includes a series of eighth and sixteenth notes, with a final measure containing a half note.

for rhy.

Rhy. FILL 2 (Gr. 1)

Handwritten musical notation for a rhythmic fill, featuring a treble clef and a single staff. The notation includes a series of eighth and sixteenth notes, with a final measure containing a half note.

[illegible]

Handwritten musical score for guitar, featuring multiple systems of notation. The score includes treble and bass staves, with various musical notations such as notes, rests, and dynamic markings (e.g., *p*, *f*, *for ramp*). The notation is dense and includes many annotations, possibly indicating fingerings or specific techniques. The score is organized into several systems, each consisting of a treble staff and a bass staff. The notation is written in a fluid, handwritten style, suggesting it is a working draft or a personal score. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *p*, *f*, *for ramp*). The notation is dense and includes many annotations, possibly indicating fingerings or specific techniques. The score is organized into several systems, each consisting of a treble staff and a bass staff. The notation is written in a fluid, handwritten style, suggesting it is a working draft or a personal score.

8-4- 7 Fall CI DT C+

Full Flute B1 Flute Solo

B2 A5 A7B A7
 come a "sing" a n out Oh oh oh

Musical notation for guitar (Fingerings: 1, 2, 3, 4, 5)

Musical notation for guitar (Fingerings: 1, 2, 3, 4, 5)

Musical notation for guitar (Fingerings: 1, 2, 3, 4, 5)
 "Fret bar"

A7 D7 A7 D7 A7 G7 A7
 Oh oh oh yeah (la o out) oh oh oh (la o out)

D7 G7 A7 D7 A7 D7 A7 D7 A7
 Oh oh oh yeah Well they got a go a

B2 A7 B2 A7
 got ya down in one Some a round to n out Oh oh oh

Musical notation for guitar (Fingerings: 1, 2, 3, 4, 5)
 "Fret bar"

The page contains musical notation for a vocal melody and piano accompaniment. The lyrics are: "Cat ya eom is in for the won reorol Go is oit in a cut". The notation includes various musical symbols such as notes, rests, and dynamic markings.

MAN ON A MISSION

Words and Music by
Edward Van Hulen, Alex Van Halbe
Michael Anthony and Savvy Hagar

Neudruckel: 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 26

Trinity, Inc. 

1998% 11.11

10

There are two:

The image shows a page of handwritten musical notation for a piece titled "Dance Dance". The notation is written on multiple staves, including a grand staff (treble and bass clefs) and several single staves. The music is in 4/4 time, as indicated by the time signature. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings. There are also some handwritten annotations and corrections. The page is numbered "1" in the top right corner. The title "Dance Dance" is written at the top left. The notation is written in ink on a piece of paper that appears to be a page from a manuscript or a notebook.

12

[illegible]

Handwritten musical score for guitar and voice. The score is written on ten systems, each consisting of a vocal line (treble clef) and a guitar line (treble clef). The lyrics are in Russian.

System 1: Vocal line starts with a melodic phrase. Guitar line has a complex arpeggiated pattern. Lyrics: "Самый лучший из всех".

System 2: Vocal line continues the melody. Guitar line has a simpler accompaniment. Lyrics: "Самый лучший из всех".

System 3: Vocal line has a more complex melody. Guitar line has a complex arpeggiated pattern. Lyrics: "Самый лучший из всех".

System 4: Vocal line continues the melody. Guitar line has a simpler accompaniment. Lyrics: "Самый лучший из всех".

System 5: Vocal line has a more complex melody. Guitar line has a complex arpeggiated pattern. Lyrics: "Самый лучший из всех".

System 6: Vocal line continues the melody. Guitar line has a simpler accompaniment. Lyrics: "Самый лучший из всех".

System 7: Vocal line has a more complex melody. Guitar line has a complex arpeggiated pattern. Lyrics: "Самый лучший из всех".

System 8: Vocal line continues the melody. Guitar line has a simpler accompaniment. Lyrics: "Самый лучший из всех".

System 9: Vocal line has a more complex melody. Guitar line has a complex arpeggiated pattern. Lyrics: "Самый лучший из всех".

System 10: Vocal line continues the melody. Guitar line has a simpler accompaniment. Lyrics: "Самый лучший из всех".

[illegible]

Musical score for "Rh. III's" by Gur. The score is written for guitar and includes a key signature of one flat (B-flat) and a 12/8 time signature. The notation features a complex arrangement of notes, rests, and accidentals, with a prominent use of triplets and sixteenth notes. The piece concludes with a final chord and a double bar line.

OKRO
2.C

Clar.

Clar.

P.A.

P.M.

P.M.

2. 2.

4. 21. 12th A

Clar.

P.M.

P.M.

P.M.

P.M.

Violoncello 2b - 12th 4 horn

IGM 2b - 12C

Clar.

P.M.

P.M.

2. 2.

4. 21. 12th A

Clar.

P.M.

P.M.

P.M.

P.M.

Handwritten musical score for "The Song of the Lark" by S. Prokofiev. The score is written on ten systems of staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The music is in 3/4 time and G major. The score includes various musical notations such as notes, rests, and dynamic markings. The title "The Song of the Lark" is written in Russian at the top right. The composer's name "S. Prokofiev" is written at the bottom right.

[illegible]

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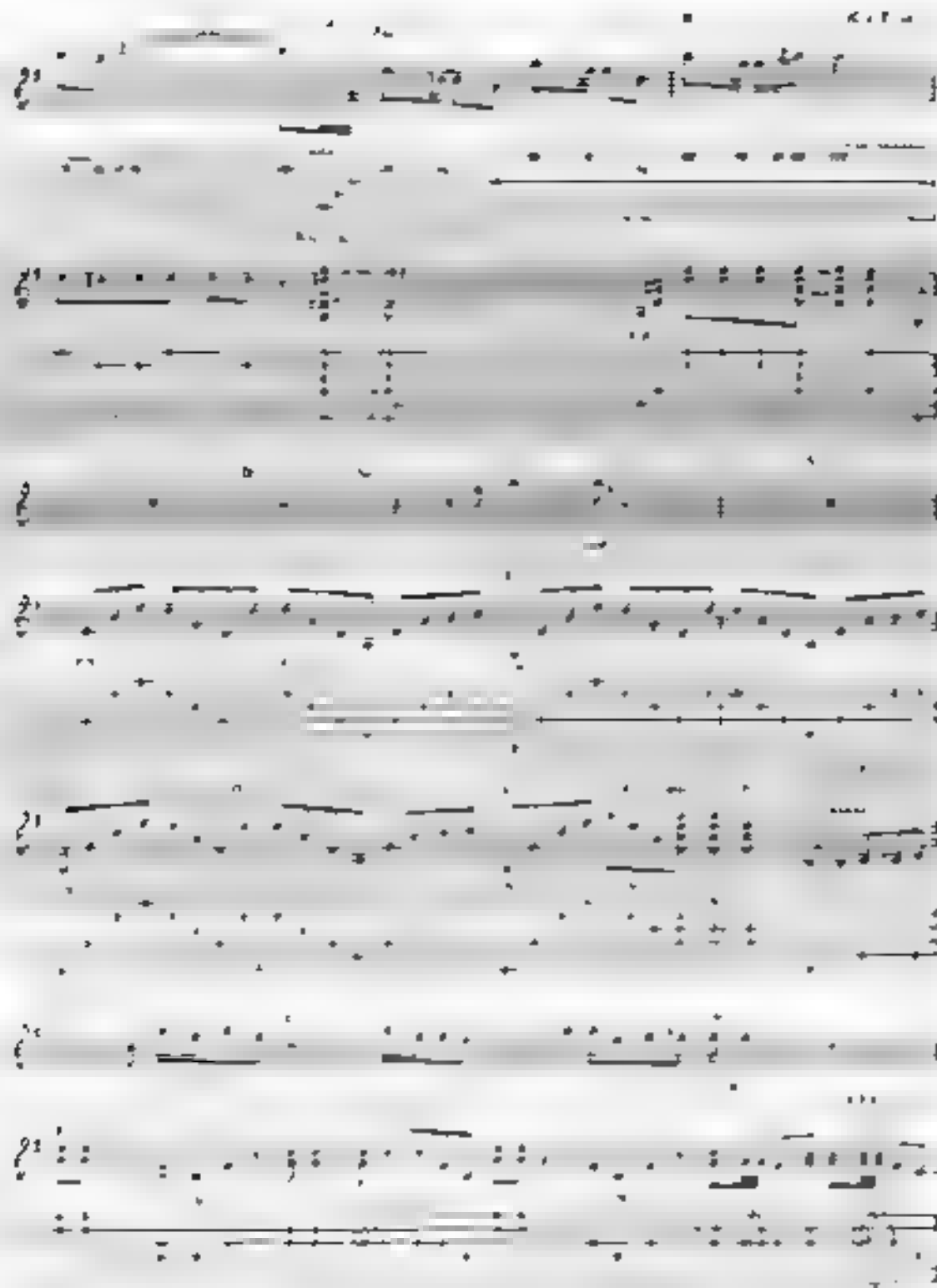
You have to read that book and know
 it's all about a up a right little bundle
 for an open mind. Do anything
 So when the last night all the people

10. 100-100 100
 11. 100-100 100
 12. 100-100 100
 13. 100-100 100
 14. 100-100 100
 15. 100-100 100
 16. 100-100 100
 17. 100-100 100
 18. 100-100 100
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 82. 100-100 100
 83. 100-100 100
 84. 100-100 100
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 89. 100-100 100
 90. 100-100 100
 91. 100-100 100
 92. 100-100 100
 93. 100-100 100
 94. 100-100 100
 95. 100-100 100
 96. 100-100 100
 97. 100-100 100
 98. 100-100 100
 99. 100-100 100
 100. 100-100 100

THE CREAM IS OVER

Handwritten musical notation on a page with ten staves. The notation is in a cursive, handwritten style, likely from a personal manuscript or a composer's sketch. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of a series of notes, rests, and bar lines, with some notes beamed together. The handwriting is somewhat slanted and expressive. The page is otherwise blank, with no printed text or other markings visible.

Handwritten musical score on a page with horizontal lines. The score is written in a cursive style, likely from the 18th or 19th century. It consists of several systems of staves, each containing a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and bar lines. The handwriting is somewhat faded and the paper shows signs of age.



A handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes many beamed notes, suggesting a fast or rhythmic passage. The subsequent staves continue the composition, with some staves showing more complex rhythmic patterns and others featuring longer rests. The handwriting is clear but shows signs of age, with some ink bleed-through visible from the reverse side of the paper. The score concludes with a double bar line on the tenth staff.

Handwritten musical notation on a single staff. It includes several measures with notes and rests. Above the staff, there are handwritten labels: (E5), (A4), and (E5). The notation is somewhat faint and appears to be a sketch or a light recording.

Handwritten musical notation on a single staff, continuing the sequence from the first block. It features a series of notes and rests, with some notes beamed together.

Handwritten musical notation on a single staff, showing a continuation of the musical sequence. The notes are clearly written, and there are some rests interspersed.

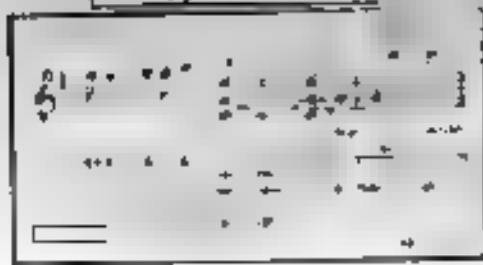
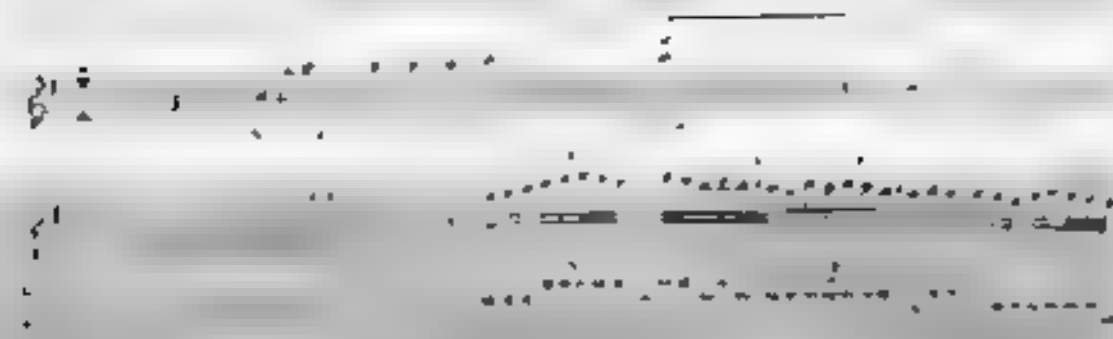
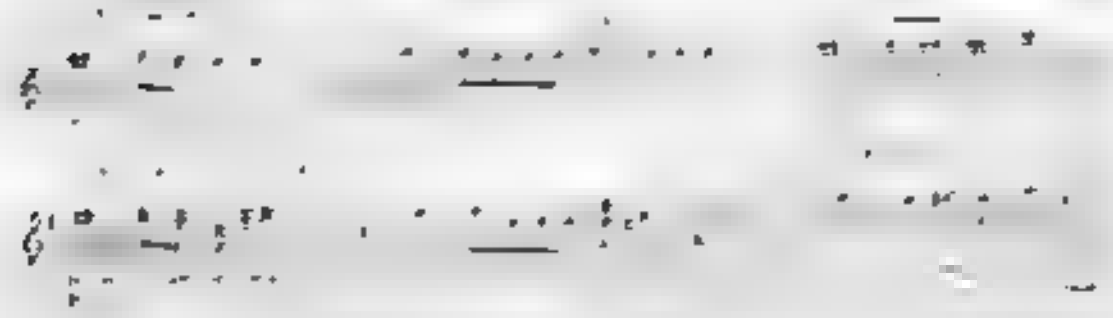
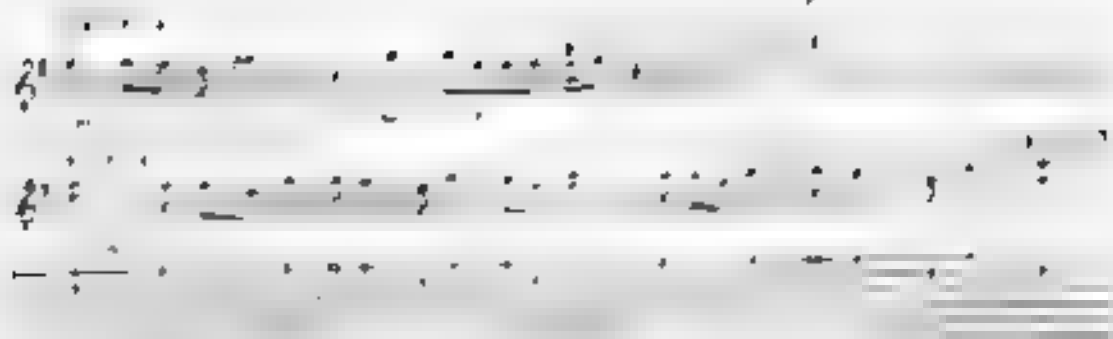
Handwritten musical notation on a single staff. This block contains more complex notation, including some notes with stems and beams, and a few rests.

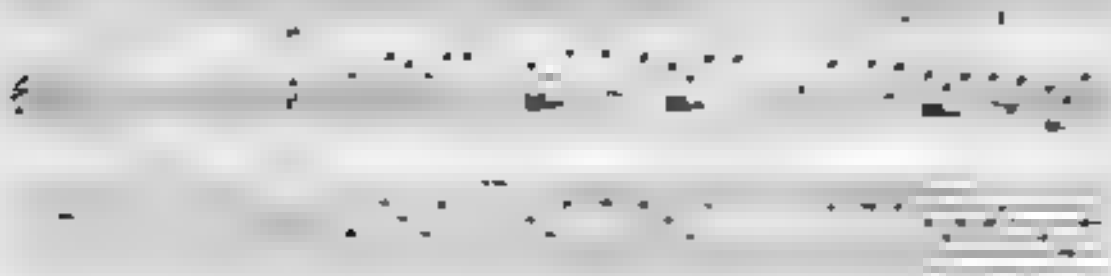
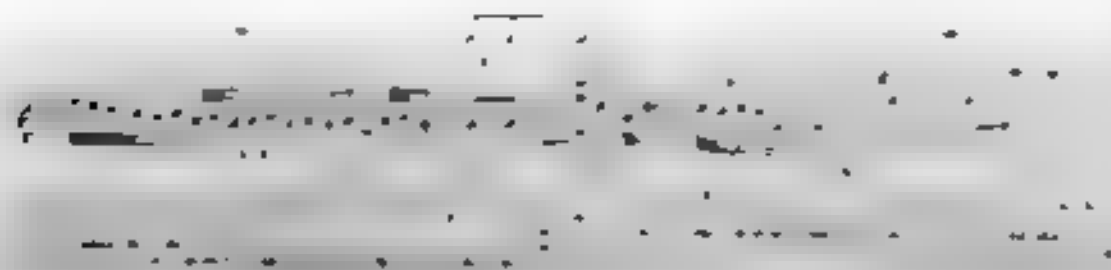
Handwritten musical notation on a single staff, showing a continuation of the musical sequence. The notes are clearly written, and there are some rests interspersed.

Handwritten musical notation on a single staff. This block contains more complex notation, including some notes with stems and beams, and a few rests.

Handwritten musical notation on a single staff, showing a continuation of the musical sequence. The notes are clearly written, and there are some rests interspersed.

Handwritten musical notation on a single staff. This block contains more complex notation, including some notes with stems and beams, and a few rests.





1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that this is crucial for ensuring the integrity of the financial system and for providing a clear audit trail.

2. The second part of the document outlines the specific procedures for recording transactions. It details the steps involved in the accounting process, from the initial entry of data into the system to the final review and approval of the records.

3. The third part of the document addresses the challenges associated with maintaining accurate records. It identifies common pitfalls and provides strategies to avoid them, ensuring that the records remain reliable and consistent over time.

4. The fourth part of the document discusses the role of technology in improving record-keeping. It highlights the benefits of using automated systems to reduce errors and increase efficiency in the accounting process.	5. The fifth part of the document provides a summary of the key points discussed in the document. It reiterates the importance of accurate records and the need for strict adherence to the established procedures.
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Main body of handwritten text, consisting of several lines of cursive script. The text is somewhat faded and difficult to read, but appears to be a continuous paragraph or list of items.

Handwritten text enclosed in a rectangular box, likely a signature or a specific note.

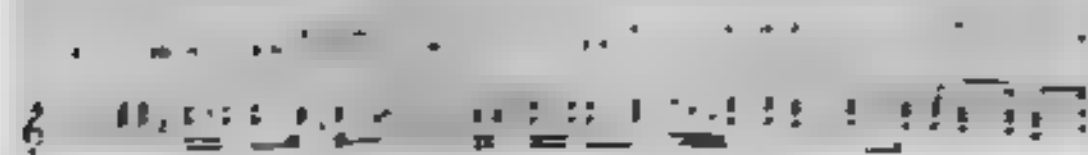
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs, though the specific details are difficult to discern due to the image quality. The score is written in a cursive, handwritten style.

RIGHT NOW

Wm. J. & Co. Inc.
1000 Broadway, New York, N.Y.
10003

A handwritten musical score for the song "Right Now". The score is written on ten staves. The first staff is a single line with a treble clef and a key signature of one sharp (F#). The second staff is a single line with a treble clef and a key signature of one sharp. The third staff is a single line with a treble clef and a key signature of one sharp. The fourth staff is a single line with a treble clef and a key signature of one sharp. The fifth staff is a single line with a treble clef and a key signature of one sharp. The sixth staff is a single line with a treble clef and a key signature of one sharp. The seventh staff is a single line with a treble clef and a key signature of one sharp. The eighth staff is a single line with a treble clef and a key signature of one sharp. The ninth staff is a single line with a treble clef and a key signature of one sharp. The tenth staff is a single line with a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and bar lines.

A handwritten musical score for the song "Right Now", continuing from the previous section. It is enclosed in a rectangular box and contains a single staff with a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and bar lines.





Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes eighth and sixteenth notes, rests, and a repeat sign.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes eighth and sixteenth notes, rests, and a repeat sign.

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Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes eighth and sixteenth notes, rests, and a repeat sign.

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes notes, rests, and various musical symbols. The page is numbered "185" in the top right corner. The handwriting is in ink on aged paper.

The score is organized into systems of staves. The first system at the top includes a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The second system continues the musical piece. The third system shows a change in the musical structure, possibly a new section or a different instrument part. The fourth system continues the notation. The fifth system shows a more complex arrangement with multiple staves. The sixth system continues the piece. The seventh system shows a change in the musical structure. The eighth system continues the notation. The ninth system shows a change in the musical structure. The tenth system continues the notation. The eleventh system shows a change in the musical structure. The twelfth system continues the notation. The thirteenth system shows a change in the musical structure. The fourteenth system continues the notation. The fifteenth system shows a change in the musical structure. The sixteenth system continues the notation. The seventeenth system shows a change in the musical structure. The eighteenth system continues the notation. The nineteenth system shows a change in the musical structure. The twentieth system continues the notation. The twenty-first system shows a change in the musical structure. The twenty-second system continues the notation. The twenty-third system shows a change in the musical structure. The twenty-fourth system continues the notation. The twenty-fifth system shows a change in the musical structure. The twenty-sixth system continues the notation. The twenty-seventh system shows a change in the musical structure. The twenty-eighth system continues the notation. The twenty-ninth system shows a change in the musical structure. The thirtieth system continues the notation. The thirty-first system shows a change in the musical structure. The thirty-second system continues the notation. The thirty-third system shows a change in the musical structure. The thirty-fourth system continues the notation. The thirty-fifth system shows a change in the musical structure. The thirty-sixth system continues the notation. The thirty-seventh system shows a change in the musical structure. The thirty-eighth system continues the notation. The thirty-ninth system shows a change in the musical structure. The fortieth system continues the notation. The forty-first system shows a change in the musical structure. The forty-second system continues the notation. The forty-third system shows a change in the musical structure. The forty-fourth system continues the notation. The forty-fifth system shows a change in the musical structure. The forty-sixth system continues the notation. The forty-seventh system shows a change in the musical structure. The forty-eighth system continues the notation. The forty-ninth system shows a change in the musical structure. The fiftieth system continues the notation. The fifty-first system shows a change in the musical structure. The fifty-second system continues the notation. The fifty-third system shows a change in the musical structure. The fifty-fourth system continues the notation. The fifty-fifth system shows a change in the musical structure. The fifty-sixth system continues the notation. The fifty-seventh system shows a change in the musical structure. The fifty-eighth system continues the notation. The fifty-ninth system shows a change in the musical structure. The sixtieth system continues the notation. The sixty-first system shows a change in the musical structure. The sixty-second system continues the notation. The sixty-third system shows a change in the musical structure. The sixty-fourth system continues the notation. The sixty-fifth system shows a change in the musical structure. The sixty-sixth system continues the notation. The sixty-seventh system shows a change in the musical structure. The sixty-eighth system continues the notation. The sixty-ninth system shows a change in the musical structure. The seventieth system continues the notation. The seventy-first system shows a change in the musical structure. The seventy-second system continues the notation. The seventy-third system shows a change in the musical structure. The seventy-fourth system continues the notation. The seventy-fifth system shows a change in the musical structure. The seventy-sixth system continues the notation. The seventy-seventh system shows a change in the musical structure. The seventy-eighth system continues the notation. The seventy-ninth system shows a change in the musical structure. The eightieth system continues the notation. The eighty-first system shows a change in the musical structure. The eighty-second system continues the notation. The eighty-third system shows a change in the musical structure. The eighty-fourth system continues the notation. The eighty-fifth system shows a change in the musical structure. The eighty-sixth system continues the notation. The eighty-seventh system shows a change in the musical structure. The eighty-eighth system continues the notation. The eighty-ninth system shows a change in the musical structure. The ninetieth system continues the notation. The ninety-first system shows a change in the musical structure. The ninety-second system continues the notation. The ninety-third system shows a change in the musical structure. The ninety-fourth system continues the notation. The ninety-fifth system shows a change in the musical structure. The ninety-sixth system continues the notation. The ninety-seventh system shows a change in the musical structure. The ninety-eighth system continues the notation. The ninety-ninth system shows a change in the musical structure. The hundredth system continues the notation.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#).

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Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#).

... ..

6. *Conclusions*

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[illegible]

Wittig, Op. 2 No. 2A (4/4)

Handwritten musical score for Wittig, Op. 2 No. 2A (4/4). The score is written on ten staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef. The third staff is a treble clef. The fourth staff is a bass clef. The fifth staff is a treble clef. The sixth staff is a bass clef. The seventh staff is a treble clef. The eighth staff is a bass clef. The ninth staff is a treble clef. The tenth staff is a bass clef. The score contains various musical notations including notes, rests, and bar lines.



Music by Edward Van Helden Alex Van Helden,
Nicholas Anthony and Serrinity Hooper

10

D E A N/A

let ring 4

A L E A N/A

let ring let ring 4

A D E A

let ring 4

D A E C#m D/F#

let ring let ring 4

OS

Asul' mnight 2th:
A/L (2nd)

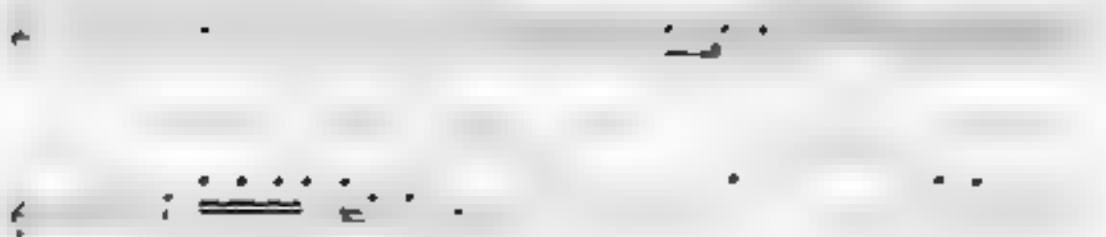
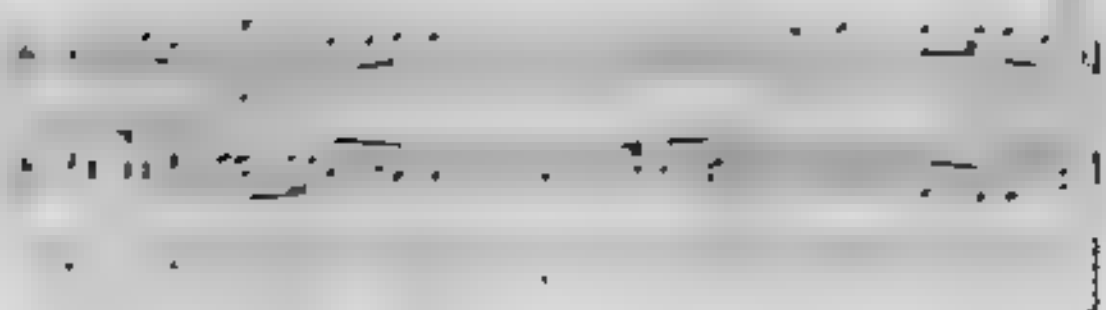
let ring 4

*Tapped harmonics

TOP OF THE WORLD

Words and Music by
Edward Van Halen Alex Van Halen

A handwritten musical score for the song "Top of the World" by Van Halen. The score is written on five systems of five-line staves. The notation is in a simplified, handwritten style, using dots and lines to represent musical notes and rests. The first system begins with a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a working draft or a simplified version of the original score. The second system continues the melody with similar notation. The third system shows a change in the musical structure, possibly a bridge or a different instrumental part. The fourth system continues the notation. The fifth system concludes the piece with a final note and a double bar line. The handwriting is somewhat messy and informal, typical of a composer's sketch.



Handwritten musical notation on a staff, featuring a treble clef and a key signature of one flat (B-flat). The notation includes a series of eighth and sixteenth notes, with some beams connecting them. There are also some rests and a few accidentals.

Handwritten musical notation on a staff, featuring a treble clef and a key signature of one flat (B-flat). The notation includes a series of eighth and sixteenth notes, with some beams connecting them. There are also some rests and a few accidentals.

Handwritten musical notation on a staff, featuring a treble clef and a key signature of one flat (B-flat). The notation includes a series of eighth and sixteenth notes, with some beams connecting them. There are also some rests and a few accidentals.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines, arranged in a structured format typical of a musical manuscript. The handwriting is in dark ink on aged paper.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

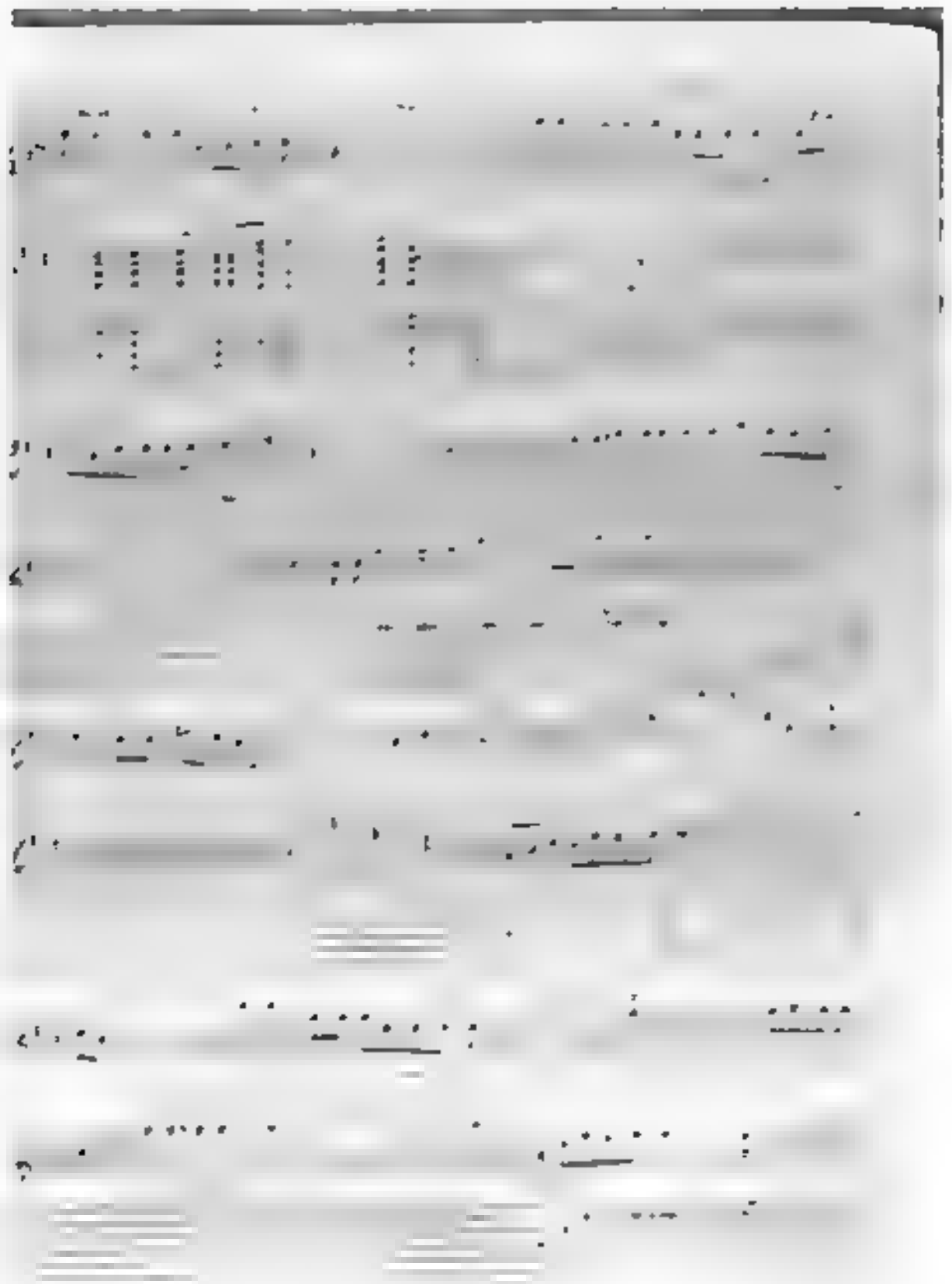
Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.



This page contains handwritten musical notation for a string quartet, consisting of four staves. The notation includes various musical symbols, notes, and dynamics.

- Staff 1 (Top):** Features a treble clef and a key signature of one sharp (F#). It begins with a dynamic marking of *f* (forte). The notation includes several measures with notes and rests, and a final measure with a double bar line.
- Staff 2:** Features a treble clef and a key signature of one sharp (F#). It begins with a dynamic marking of *f* (forte). The notation includes several measures with notes and rests, and a final measure with a double bar line.
- Staff 3:** Features a treble clef and a key signature of one sharp (F#). It begins with a dynamic marking of *f* (forte). The notation includes several measures with notes and rests, and a final measure with a double bar line.
- Staff 4 (Bottom):** Features a treble clef and a key signature of one sharp (F#). It begins with a dynamic marking of *f* (forte). The notation includes several measures with notes and rests, and a final measure with a double bar line.

The notation is written in a clear, legible hand, and the page is well-organized.

This page contains musical notation for a string quartet, consisting of four staves. The notation includes various musical symbols, notes, and rests, arranged in a structured manner typical of a musical score. The staves are labeled with numbers 1 through 4, indicating the different instruments. The notation includes various musical symbols, notes, and rests, arranged in a structured manner typical of a musical score. The staves are labeled with numbers 1 through 4, indicating the different instruments. The notation includes various musical symbols, notes, and rests, arranged in a structured manner typical of a musical score.

E B A BNC w/Rhy. Fig. 4

Ray... be by... Wool.

(cont Rhy. Fig. 4)

P.M. P.M. P.M. P.M.

E B A BNC. Out-horn w/Rhy. Fig. 4 (4 times)

Some-day we'll be stand in on top of the world.

Fig. 11

pick slide

E B A BNC

For a little while. Stand in on top of the world.

Fig. 12

pick slide

E B A ENC

— all we — can't stop — Stand — in on — top — of — the world

E B A ENC

— for a lit-tle — while — Stand — in on top — of — the same

w/Key: F# (1st 4 bars only) (1st end)

E B A B E B E A E/A B E

God — is — all — we — see — (Stand — in — on — top —) May —

B E N.C. *Begin Solo* B E A E/A E E

by. Stand in on top. Hey -

Solo

B E N.C. L B E A

in. When Stand in on top.

Solo

E/A B E B B N.C. P *End Solo*

Stand in on top. Stand.

Solo